

# REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

VOLUME 31, NUMBER 3

Dec 2004 / Jan 2005

## The Wonderful World of Filters – (Part I The Polarizer)

by Michael A. Di Stefano, MNEC

Your first *exposure* to filters probably was when you bought your first 35mm camera and lens. The sales person probably said something like, “well that’s a big investment you just made, you should protect that lens with a UV or Skylight filter so the outer glass element doesn’t get damaged.” And you know what, he was right. It can protect from dirt, fingerprints, scratches and dented lens treads. However, it will only help if he sold you a filter of equal grade to the lens you just bought. A cheap piece of glass without multi-coating in front of a moderate to expensive lens is no help to your images. In fact, it will degrade your images and cause highlight flares.

What is the difference between uncoated and coated filters you ask? Nearly all lenses are multi-coated and even super multi-coated. Regular glass reflects 4% of light. Single coated glass reduces reflection by 50%. Multi-coated glass reduces reflection by 90%. Super multi-coated is the very best and equal the glass in many top grade lenses. So why in the world would you want to reflect 4% of your images light at the surface of a filter, before it even has a chance to go through your high quality lens.

Filters have an exposure compensation or filter factor which is the amount light that is blocked from passing through a filter by its density of tinting. There is no need to worry about this with today’s Through-The-Lens (TTL) metering. Your camera’s light meter, which is situated behind the lens, will automatically adjust for the amount of light that is being held back by the filter. If your setting your exposures by a hand held light meter, then you must use the filter factor to adjust the reading from your hand held meter before setting your camera exposure.

The polarizing filter is “Gods gift to the photographer.” If you only buy one filter for your camera, let it be a

polarizer. It improves all types of images, be it black and white, color or digital capture. Moreover, it works under all conditions, sunny, cloudy why even in the rain. The science behind the polarizer is that sunlight is scattered in the atmosphere in all directions. The polarizer reduces if not eliminates all but one plane of light waves, thus allowing only saturated pure color hues in your images. It is this scattered light, which causes highlight reflections and pale skies, and prevents the true color of objects from showing in your images. There are “sweet spots” in the sky where the polarizer will show maximum performance. To find these spots, which are 90 degrees to the sun, use the “finger gun method”. Point your finger, like a gun at the sun, with your thumb extended straight up. Now, rotate your hand around as your finger is pointed to the sun, the arc in the sky where your thumb is pointing to is the “sweet spot” where the polarizer will show maximum effect. Therefore, at two points on the horizon the polarizer will darken the sky to a royal blue and punch up the contrast with any white clouds that may exist. The sky 90 degrees to these two “sweet spots” will not show as much darkening of the blue sky. Usually, these two non-polarizing points in the sky are looking toward and directly away from the sun. These can become a distraction in an extreme wide angle or panoramic shot, where half of the sky in the image will be darkly polarized and the other half much less darkened.

Polarizing filter mechanics consist of two rings, one screws into the lens, the other rotates independently at the front of the filter. Every 180 degrees of rotation the polarizer will show maximum effect, 90 degree from the two maximum points is the polarizer’s minimum point of effect. Do not feel that you must use your polarizer at maximum effect for every shot. In fact, there are times when you need to back it off maximum. When shooting at high altitudes and the desert southwest where the atmosphere is thinner, extremely clear and cleaner, use an exposure check to see if the blue sky will be rendered too dark. With the polarizer on your lens and turned to

**STONY BROOK CAMERA CLUB WEB PAGE**  
<http://www.photo-ne.com/clubs/stony.html>



**President:** Paul Burke  
31 Bellview Drive  
Mansfield, MA 02048  
(508) 339-6295

**Vice President:** Mike Di Stefano  
22 Orchard Street  
N. Providence, RI 02911  
(401) 353-1236

**Secretary:** Carol Adiletto  
281 Main Street  
Franklin, MA 02038  
(508) 520-4685

**Treasurer:** Richard Shirley  
130 Myrtle Street  
Wrentham, MA 02093  
(508) 384-5876

**Past Presidents:** Vicky Elliott  
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#### **COMMITTEES:**

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Color Slides	Martha Kerns
B&W Prints	Ken Wiedemann
Color Prints	Ray Guilette
PSA/NECCC	Dan Charbonnet
Multi-screen	Martha Kerns

#### **STONY BROOK CAMERA CLUB**

**PURPOSE:** To promote enjoyment and proficiency in all aspects of photography through education by mutual exchange of knowledge and experience; and, to promote a broad appreciation of our environment.

**MEETINGS:** Meetings will be held on the first and third Thursdays of each month, except for no meetings in July and August. Other Workshops and Print/Slide Study Nights may be scheduled on the second and fourth Thursdays. Consult the SBCC Calendar of Events. All meetings start at 7:30 P.M. The regular meeting place is Stony Brook Audubon Preserve, Norfolk, MA off Route 115. At other times activities are scheduled in other nearby locations.

**DUES:** Individuals: \$30.00, Families: \$40.00, and \$15.00 for students and members over 65 years of age. To be eligible for competitions, dues must be paid by the first competition in November.

**NEWSLETTER:** Published six times during the year for Aug/Sept, Oct/Nov, Dec/Jan, Feb/Mar, Apr/May, and Jun/Jul and solely for the information, guidance and enjoyment of the Stony Brook Camera Club, Norfolk, MA

**OFFICERS:** Elected annually and serve as the executive committee with two past presidents. The Stony Brook Camera Club is affiliated with the New England Camera Club Council and is a member of the Photographic Society of America

maximum effect, meter the land in the foreground, then meter the sky, if there is more than two stops difference you may want to back off the polarizer from it's maximum setting. To learn how the polarizer effects your images shoot with and without the polarizer, and also set to different degrees and see for yourself.

What is the difference between linear and circular polarizers? Simply, today's modern auto-focus cameras, which work though the lens require the circular type, older manual focusing cameras, can use the linear type. A new twist is the combination of a polarizing filter with 81A warming filter; these are called a *warm(ing) polarizers*. Personally, I love this added warmth that is archived with a warm polarizer, and virtually never take it off my camera. Be aware that if you are using a highly saturated film like, Kodak's Elite Extra Color EBX, and E100-VS, or Fuji Velvia ISO 50, using a warming filter may overly accentuate the colors in an already bright and vivid scene. That is why I also pack a neutral polarizer for those rare occasions that do not require the added warmth. Another twist to adding punch and color to polarized images is by using variable-color polarizers. These strange hybrids are polarizers with two complimentary colors added into the construction of the filter. The most popular color combination is the blue/yellow by Cokin and blue/gold by Singh-Ray. They work this way, at two point of rotation, the filter will darken the sky and add its blue color effect; at the other two points of rotation, it will add its yellow/gold effect. Some of the other color combinations are red/blue, red/green and orange/purple. There is a danger in using this filter when water or wet surfaces exist. The characteristics of this filter will add their color effects to the white highlights that exist on the surface of water or wet surfaces. In most cases, this is not a natural appearance for streams, waterfalls or wet coastal rocks. On the other hand, an urban scene with colored wet city street might be just the thing to add a unique look to an image.

As with all things, there are disadvantages that come with the advantages. The Pros as been stated are the reduction and/or eliminate of glare and reflections from wet surfaces, water, glass and metal surfaces. This increases the able of film or digital capture to see the true color hue and produce it in a saturated and vivid manner. It will cut atmospheric haze and darkens blue skies. You can see the effect through the lens as you rotate the filter and compose your image. An additional use of polarizers is it can also be used as a neutral density filter for slower shutter speeds under bright lighting conditions. Let's say your trying to photography a water fall and create that cotton candy blur effect, but the lighting is so bright even with the lens stopped down all the way your shutter speed is still not down as lower as you like or need. By adding the polarizer filter to your lens you will not only gain better definition of the flowing water by reducing reflections, but you will also slow the shutter two stops for added blur effect.

Slowing down the shutter may not be what you need or want in other situations. All polarizers will cause the loss of light. The average loss is two stops. When photographing sport/action movement or wildlife in dim early morning or early evening light, the loss of two stops may be an unacceptable factor. Polarizes are twice as thick as other filters and can cause vignetting on wide-angle lenses less than 24mm. New slim models of polarizers are now available which eliminate or at least greatly reduce the chance of vignetting. Another way of preventing vignetting is to buy filters larger than you need and use stepping rings to the different size lens openings of your lenses. Buy doing this you only need to have one filter of each type that will fit all the lenses you own. As in most cases, you get what you pay for. Trying to save money by buying a cheap polarizer may cost you in having a colorcast in your images, where a high quality true neutral density polarizer will not shift the coloration of the scene at all.

I hope that I have showed you the many benefits that polarizing filters have to offer. I know a large majority of my images are as good as they are because of the use of a polarizer. It is truly a wonderful world to look at through the effects of the photographer's greatest accessory, the polarizer.

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***Happy Holidays, everyone!***

***Don't forget Toys for Tots. At the meetings from now until our holiday party on December 16<sup>th</sup>, look for the red and white box for toy donations. Remember, they have to be new and unwrapped.***



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### **My New Canon 20D!**

by Richard S Shirley

For over a year I have been using the Canon 10D (digital). My new Canon 20D came just two days before Joan and I made our one-week trip to Trinidad in September, 2004. I am **very** pleased with what I was able to achieve with the 20D! The following is a list of advantages of the Canon 20D above and beyond what is offered by the Canon 10D as I see it.

- \* Increase from 6.2 to 8.2 megapixels.
- \* New joystick control to scroll over zoomed images on the LCD.
- \* Better color rendition. With the 10D I always had to increase the color saturation, with the 20D I usually do not have to do so.
- \* Better image processing. I find I need to make fewer or smaller adjustments in Adobe PhotoShop for the 20D images as compared to the 10D images.
- \* Uses a bit less power, and Canon has a new battery with a bit more power. I can take 600 photos (no flash) on one battery.
- \* The 20D starts up in 0.3 seconds! The 10D took 2.5 seconds.
- \* The 20D will take 5 frames per second for up to 23 frames (highest quality jpeg). It has a fast processor!
- \* The built-in flash on the 20D raises up a bit higher than that on the 10D, providing better illumination

over medium-sized lenses, and reducing red-eye a bit.

\* Image acquisition with the 20D is even faster than with the 10D, and the 10D was pretty fast.

\* The 20D camera body at 24.2 ounces is just a tad lighter than the 10D which weighs 27.9 ounces. These weights are without a battery, lens or flash attachment. However, given that the 20D uses less power, I no longer use the battery grip, saving even more weight (another 10 ounces).

\* The 20D can go up to ISO 3200, and in general the higher ISO speeds are significantly less noisy than with the 10D.

\* You can review an image you have just taken almost instantly, no 3-second delay as with the 10D.

You can read a professional review of the Canon 20D at [http://www.steves-digicams.com/2004\\_reviews/20d.html](http://www.steves-digicams.com/2004_reviews/20d.html).

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### ***Congratulations to Chuck Call!***

***He received 3 perfect scores for his slides in the November competition. Three 15's in one night!!! Go, Chuck!***

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**Check out Jim McGee's latest article in Vivid Light Photography: "Just Burn it to Disk - Not So Fast!" (<http://www.vividlight.com>). It's a very interesting and informative article.**

His advice for the increasing problem of unreadable disks is to buy good quality disks; then take care storing them since extremes of temperature and humidity take their toll. Also, rewritable disks have a shorter life span. For storage of important images, he suggests making a master disk, then making a copy to work on.

He explains the difference between Picture CDs and Photo CDs this way:

"Picture CDs are aimed at consumers and "point and shoot" photographers. They contain one roll of images in JPEG format and some basic software that allows you to do things like zoom, crop, remove red-eye, create slide shows, create wallpaper and print.

The Photo CD format is aimed at the serious photographer. Each image is stored at 5 resolutions ranging from 128 x 192 pixels up to 2048 x 3072 pixels with an option for a sixth format at 4096 x 6144 pixels. A disk can contain up to 100 images in .PCD (Image Pac) format and you'll need Photoshop, Paint Shop Pro or similar software to read the disk."

There is also a detailed explanation of how CDs and DVDs are manufactured and how they work. But even more interesting is his view on the changing industry in the light of the coming of the High Definition television:

"All current CD and DVD readers/players use red lasers which have seemingly been on the market forever. But a new DVD format using blue lasers is on the horizon and there are two competing versions. Blu-ray disks hold more data but are incompatible with current DVDs while HD DVD holds less data but will be able to read all current DVDs. Hitachi, LG, Matsushita, Pioneer, Philips, Samsung, Sharp, Sony, Thomson, Mitsubishi, Dell and HP all support the Blu-ray format, while Toshiba and NEC support the HD DVD format.

Why are so many manufacturers supporting a format that is incompatible with current DVDs? Size. Blu-ray disks have almost double the capacity of HD DVD disks (15 GB to 27 GB). Toshiba and NEC favor HD DVD technology because the disks can be mastered and replicated using existing equipment and processes.

Why should you care? Because we're all moving to High Definition television (HD TV) in the next few years, and the new Blu-ray blue laser format can hold a two hour high definition movie on a single DVD. Manufacturers are working on the compatibility issues and feel that by late 2005 to early 2006 these players will be ready for market and able to read existing disks.

So how do blue laser DVDs compare with existing CDs and red laser DVDs? A CD can hold around 650 MB of data. A current DVD holds around 4.7 GB, or around seven times more data than a CD. Blue laser disks marketed under the name "Blu-ray Disks" hold 27 GB of data - the equivalent of over 41 CDs or almost six DVDs. HD TV is forcing many changes on the consumer electronics and broadcast industries. Who would have thought that photographers would benefit as well?"

For the entire article go to:

<http://www.vividlight.com/articles/3912.htm>

## Multi-Screen 2004-2005

- |                |                      |
|----------------|----------------------|
| 1. After Dark  | 13. Machinery        |
| 2. Bicycle(s)  | 14. On the Beach     |
| 3. Blue        | 15. Part of a Flower |
| 4. Boat(s)     | 16. Photojournalism  |
| 5. Broken      | 17. Seashore         |
| 6. Church      | 18. Shadow(s)        |
| 7. Clock(s)    | 19. Softness         |
| 8. Door(s)     | 20. Speckled         |
| 9. Graveyard   | 21. Sports           |
| 10. Green      | 22. Tree(s)          |
| 11. Lighthouse | 23. Window(s)        |
| 12. Lock(s)    | 24. Winter Activity  |

## 2004-2005 Stony Brook Camera Club Field Trip Schedule

### DECEMBER 18th, 2004

CHRISTMAS AT THE NEWPORT MANSIONS, RI

### JANUARY 22th, 2005

CENTER FOR NEW AGE PHOTOGRAPHY with  
RICHARD SHIRLEY

### FEBRUARY 19th, 2005

MAGIC WINGS, MA

### MARCH 19th, 2005

WATERFALLS OF CONNECTICUT

### APRIL 16th, 2005

LEXINGTON/CONCORD WALDEN POND, MA

### MAY 21th and 22nd, 2005

MARTHA'S VINEYARD, MA

### JUNE 11th, 2005

LUPINE FESTIVAL, NH

Paint Lic # 14590

Contractor Lic # 117164

# HMD

Home Repairs  
painting

Harry Davis

508 543-4588

## 2004-2005 PROGRAM SCHEDULE

<u>DATE</u>	<u>PRESENTER</u>	<u>MEETING THEME</u>
12/2/2004	All SBCC members	Competition #3
12/9/2004	Digital Committee	Workshop: Subject to be Determined
12/16/2004	All SBCC members	Holiday Party & Member's Slide Show by Mike O'Conner
12/23/2004	NO MEETING	
1/6/2005	All SBCC members	New Members Show (Prints, Slides, & Digital)
1/13/2005	Mike Goodman	Program: Finding Nemo
1/20/2005	Digital Committee	Workshop: Subject to be Determined
1/27/2005	All SBCC members	Image Study - Prints, Slides, & Digital (moderator Ray Guillette)
2/3/2005	All SBCC members	Competition #4
2/10/2005	4 SBCC VIP's	Workshop: Composition
2/17/2005	Digital Committee	Program: Subject to be Determined
2/24/2005	All SBCC members	Image Study - Prints, Slides, & Digital (moderator Ray Guillette)
3/3/2005	All SBCC members	Competition #5
3/10/2005	Rick Clorin	Workshop: Sports Plus
3/17/2005	Dick & Joan Shirley	Program: Different Perspective of the Same Trip
3/24/2005	All SBCC members	Image Study - Prints, Slides, & Digital (moderator Ray Guillette)
4/7/2005	All SBCC members	Competition #6
4/14/2005	All SBCC members	SBCC Multi-Screen Selections (moderator Martha Kerns)
4/21/2005	Guillette & Marshall	Program: David Hughes Show
4/28/2005	All SBCC members	Image Study - Prints, Slides, & Digital (moderator Ray Guillette)
4/29/2005	7 Hills Camera Club	Inter Club Multi-Screen Competition
5/5/2005	All SBCC members	Annual Business Meeting & Print/Slide/Digital Image of the Year
5/12/2005	Digital Committee	Workshop: Subject to be Determined
5/19/2005	Jake Mosser	Program: Salmagundi
5/26/2005	All SBCC members	Image Study - Prints, Slides, & Digital (moderator Ray Guillette)
6/2/2005	Ray Guillette	Workshop/Program: Celebrating the Landscape
6/9/2005	All SBCC members	Annual Awards Banquet & Member's Digital Show



**STONY BROOK CAMERA CLUB "REFLECTIONS"**

*A PSA Award-Winning Newsletter*

HENNY SMITH, EDITOR

3 MEDWAY BRANCH ROAD

NORFOLK, MA 02056

E-MAIL: [hennyapril@verizon.net](mailto:hennyapril@verizon.net)



PHOTOGRAPHIC SOCIETY OF AMERICA  
87th ANNUAL  
INTERNATIONAL CONFERENCE OF PHOTOGRAPHY  
SEPTEMBER 6-11, 2004  
Bloomington/Minneapolis/St. Paul  
MINNESOTA



FIRST CLASS MAIL